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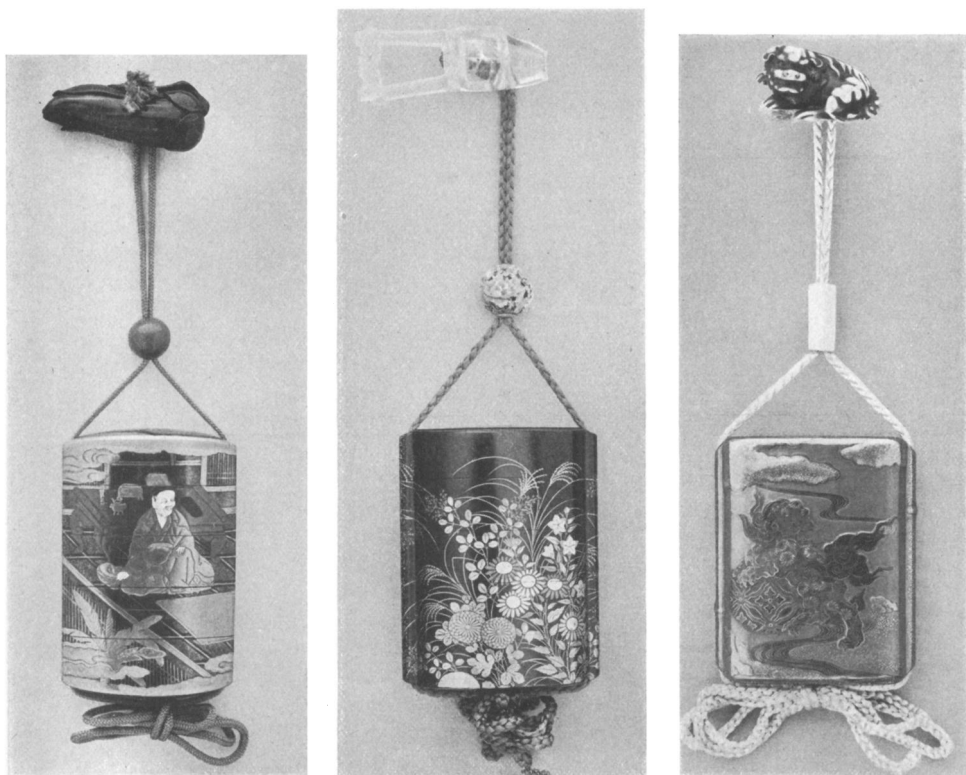
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book on Japanese art, that "Japanese lacquered objects are the most perfect works of art that have issued from the hand of man," and it may safely be added that in no form is their perfection more beautiful than in *inrō*.

HOWARD MANSFIELD.

presumably never again to be opened. The room for the funerary cult, on the other hand, was supposed always to be accessible and to be used in perpetuity on important feast days.

At the time from which the tomb of Userkaf-ankh dates — in round numbers



JAPANESE INRŌ

A MODEL OF THE MASTABA-TOMB OF USERKAF-ANKH

IN an ancient Egyptian tomb — whatever its period, or the estate of the person for whom it was intended — two features were necessary, a chamber for the coffin containing the body and a place where certain ceremonies could be carried on in behalf of the deceased. After the funeral the sepulchral chamber was closed and the passage leading to it blocked,

2700 B. C. — the form of the royal tomb was the pyramid. Within the core of the structure, or more often in a chamber in the rock below it, the body of the monarch was hidden away, while to the east of the pyramid itself a large temple arose for the funerary cult of the Pharaoh. The New York public has already been made familiar with the appearance of the pyramid-precinct of Sahure, second king of the Fifth Dynasty, by means of the model on exhibition in the Third Egyptian Room.

The mastaba¹-tombs of priests and high officials which surrounded the pyramids of the kings during the Old and Middle Kingdoms were also imposing monuments and one of these is reproduced in the new model. Both Userkaf-ankh's tomb and Sahure's are situated at Abusir, about a two hours' desert ride south of the "Great Pyramids" of Giza. The site was excavated by the German Oriental Society in the years 1902-08. The director of the excavations, Professor Borchardt, furnished the data for the two models which are made by a firm in Berlin. The models are characterized by exactitude and nicety of detail and are both executed to the scale 1:75. They reproduce these great tombs, not in their present more or less ruined condition, but as they are known, on the basis of scientifically conducted excavations, to have appeared originally.

In Fig. 1 the model of Userkaf-ankh's tomb is shown closed and its exterior may be studied.² The nearest corner is the southeast one, the entrance being on the south. There was probably another entrance to the east or north, but its location is uncertain because of the ruin of the enclosure wall of the court in those quarters. It will be seen that there is a rectangular building — the mastaba proper — without windows and with all its sides sloping, and that in front of it is a court open to the sky and enclosed by a wall nearly as high as the building. At the western end of the court is a structure which has a façade that slopes very slightly, a roof a little lower than the top of the main building, and three doors opening on the court.

The features of the tomb before us are the result of a long development. Even the shallow grave of the Prehistoric period was protected by some kind of super

¹"Mastaba" is an Arabic word first used for tombs of the class represented by our model in the early days of excavations. The native workmen noticed a resemblance in the form of these buildings as they emerged from the sand to the modern native *mastaba* or bench. The word has been universally adopted by Egyptologists and has become a technical term.

²The tomb is described in Borchardt, *Das Grab des Königs Ne-user-re*, pp. 25-28 and 109-16. A copy of this book is in the Museum

structure. When this took on architectural form, the material first used was crude brick, that is, bricks formed of Nile mud and dried in the sun. Even after stone was freely employed, the cheaper material continued in use for all except monumental structures. The main part of Userkaf-ankh's tomb was of stone; the enclosure walls of the court, however, and the building at its western end were of brick. It was customary to give brick walls a coating of plaster to protect them from disintegration. The dark spots visible in the cut are the places exposed at intervals on the model to show the construction of the walls.³ The bricks were carefully laid, and break joints. Egyptian crude bricks are larger than the ordinary modern kiln-baked brick, those of this tomb being about a foot long, $5\frac{1}{4}$ in. wide, and $3\frac{5}{8}$ in. high. The visitor to the Egyptian collections of this Museum may see actual specimens of bricks, some of larger dimensions, in Wall-case E in the Sixth Room and in Wall-case S in the Seventh Room. Sun-dried bricks were much used in the countries of the Mediterranean basin throughout antiquity, but nowhere else are they so well preserved as in Egypt. As this material was very friable, the attempt was seldom made to finish the top of a wall with moldings.⁴ The angles were simply rounded off giving a curved section. The walls were a little thicker at the bottom than they were higher up. This may be noted in the model where the enclosure walls of the court are seen in section. In a thin, free-standing wall this difference is not very great, but it was found practicable to give the faces of a large mass of brick construction a decided slope or batter.

The architectural forms developed when crude brick was the chief building material were to some extent continued in stone

library. I have drawn on it for some of the material presented above.

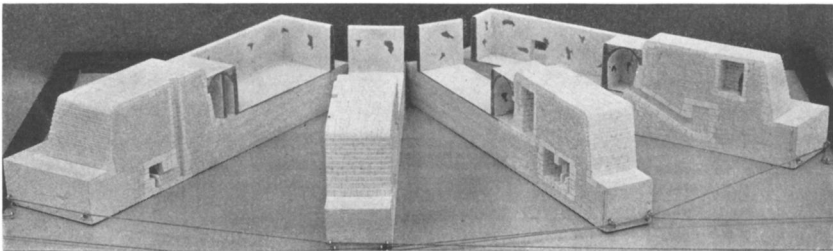
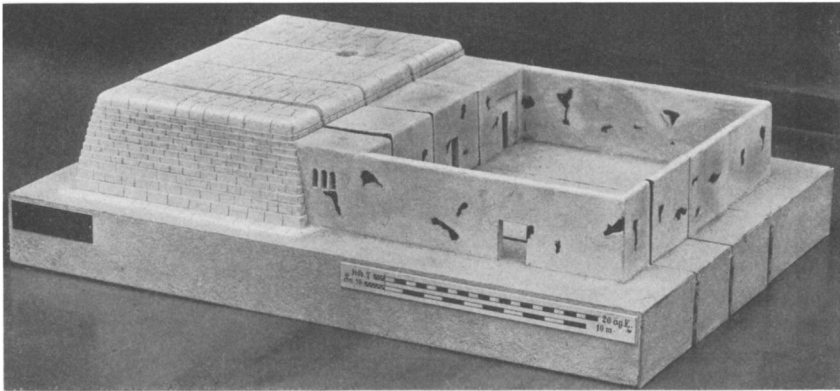
³Positives nos. 2, 5, and 11 in Window-frame III in the Ninth Egyptian Room show crude brick construction, in part with its white plastering preserved.

⁴It would seem that the brick moldings described in Borchardt, *op. cit.*, p. 118, note, 1 must be due to the reflex influence of stone architecture.

architecture. The stone main building of Userkaf-ankh's tomb, accordingly, has the sloping sides rounded at the top characteristic of the crude-brick prototype from which it was evolved. These side-walls are not smooth, but are built up of comparatively small stones in a series of steps. This was the earlier of two principal methods employed in laying the casing stones of mastabas. Later walls were smooth and were formed of large poly-

sition in an Old Kingdom tomb at Giza. The wall in Userkaf-ankh's tomb at this point has been destroyed.

In Fig. 2 the tomb is shown cut through in an east-west direction and opened out, the western side being to the front. It will be seen that the stone mastaba is largely a solid structure, the rooms and passages within it occupying only a small proportion of its cubic space. There are two sepulchral chambers, one for Userkaf-



MASTABA-TOMB MODEL. FIG. 1, CLOSED FIG. 2, OPEN

gonal blocks similar to the masonry of the flat top of the mastaba under discussion.

A square hole in the top of the mastaba is visible in Fig. 1 on the most distant of the three cuts made through the model for exposing the interior. This is the opening of a shaft leading perpendicularly downward to a sarcophagus chamber. The group of three round-topped windows in the southern end of the brick structure is a restoration from a group of three windows found partially preserved in a similar

ankh and the other for his wife, whose name is not known. As is to be expected in the age of the world in which this couple lived, the wife's tomb chamber is small and simple in comparison to that of her husband. It is situated in the two northern sections of the tomb as dissected in our model, that is, at the left in Fig. 2. The only access to it was by means of the vertical shaft, and on the day of the wife's funeral her body must have been lowered by ropes from the top of the mastaba. It

was probably brought to the top of the mastaba on a ramp of crude bricks, which had been in use during the construction of the tomb and was left until the shaft should be filled and permanently closed, before being destroyed. This statement is not mere conjecture. A relief of the Old Kingdom¹ shows such a ramp and ascending on it to the top of a mastaba, men bearing objects intended for the sepulchral chamber, the moment represented being after the coffin had been lowered. Further, the remains of such crude-brick ramps have been found which by some chance had not been destroyed after they had fulfilled their purpose.

The sloping passage leading to the man's sepulchral chamber may be seen at the extreme right of Fig. 2. The chamber itself, divided into an antechamber and a room containing the stone sarcophagus, extends through the second section counting from the right of the picture and partly through the sections each side of this. The present writer has a vivid memory of sliding in a crouched position down the sloping passage to visit Userkaf-ankh's tomb chamber, the passage being barely high enough to admit an inner wooden coffin. The huge stone sarcophagi in the two chambers must have been put in position as the tomb was being constructed.

Both these chambers, following the usual custom, are below the surface of the desert-plateau. The rock at Abusir being poor, the sepulchral chambers are not tunneled out of it, as was frequently done. Rather, a large and deep cutting was made over a considerable part of the area to be covered by the mastaba. The sides of this cutting were walled up with stone blocks from the neighborhood of Abusir. The two chambers and the shafts were constructed of a better grade of white limestone brought from a distance² and the spaces intervening between these and the walled-in sides of the cutting were filled with small stones and gravel forming a foundation for the mastaba proper, which

rises above the general desert level. The mastaba, too, has its core of rubble and only the outer casing and the walls and floors of the chambers and passages are of selected, well-cut limestone blocks. The pavement of the open court is at the level of the surrounding desert. These facts of the construction are well shown in the model, both by lines indicating the character of the masonry and by a color scheme to suggest the materials. The well-cut limestone blocks and the plastering of the crude-brick walls are tinted a creamy white, the limestone retaining blocks of the rock cutting are a duller hue, the rubble core of the structure and the surface of the desert outside are indicated in yellow. Attention has already been called to the dark brown of the mud-brick construction. Even the mud-plaster floor of the court and its covering of sand are suggested by the color scheme. The irregular outline of the stone pavement extending out a few feet from the mastaba walls all around was perhaps to facilitate the joining of the mud plaster pavement with it. These two kinds of pavement meet within the brick structure, giving a curious lack of uniformity to the floors of its rooms.

In order to understand the disposition and function of the upper chambers, it is necessary again to cast a glance at some points in the development of such tomb-complexes. The superstructure of the primitive grave was entirely solid and served merely to protect the grave. Food-offerings for the deceased were deposited against the wall of this superstructure and the funeral rites took place in the open. Very early an open-air precinct was reserved from the surrounding desert by means of an enclosure wall. Very early, too, a stela, or gravestone was embedded in the face of the superstructure. This contained the name of the deceased, and after a time was carved to represent a doorway—a "false door"³ Egyptologists are wont to call it, because it had no actual

¹Lepsius, *Denkmaeler II*, Pl. 35. Attention was first called to the significance of this relief by Professor Heinrich Schaefer in the *Zeitschrift für die ägyptische Sprache*, 1904, pp. 65ff.

²Namely, from the Mokattam hills, on the east bank of the river, near modern Cairo.

³"False doors" of the Old Kingdom may be seen in the original in the Second and Third Egyptian Rooms.

opening. It sufficed, however, for the spirit of the dead man, and the offering-table with its abundant supply of food was placed where he could not fail to find it, just in front of this door. Even the earliest stone mastabas were without interior chambers. But the need of greater protection for the cult-place than that afforded by the courtyard wall was soon felt and a crude-brick construction was built over it abutting on the larger building. The next step was to transfer this place of the cult with its "false door" to a position inside the mastaba itself, thus eliminating the necessity for the subsidiary building. The open-air enclosure, however, was retained. We may suppose that it served as a place for unloading offerings and as a gathering place for priests and relatives, when it was not needed for religious rites. Finally in the Sixth Dynasty these tombs grew to be huge structures containing sometimes as many as thirty rooms and passages. Such large structures were family tombs with provision for more than one generation.

Just as an equipment of food, clothing, and various household articles was given the deceased, so portrait statues of him were placed in the tomb, that he might continue after death the life he had lived when in the body.¹ These statues were deposited sometimes in the cult-chamber, sometimes in chambers constructed especially for them and completely walled up.

In choosing Userkaf-ankh's tomb to be reproduced in a model, Professor Borchardt was influenced not only by the fact that it can be quite closely dated but by the variety of illustration it affords. The two kinds of shafts, namely the vertical one and the sloping passage, have already been mentioned. One of the upper rooms within the mastaba (see right-hand section of the model as given in Fig. 2) was a secret chamber for portrait statues, inaccessible after the tomb was completed. A diminutive figure has been placed in one corner of it in the model to suggest its use, though I believe none was actually discovered in it. Userkaf-ankh's own cult-chamber with

his "false door" is also in the mastaba itself. It may be seen in the second section of Fig. 2, counting from the right. But the actual model must be examined to realize the plan of this chamber and to see the position of the "false door" at the southern end of the western wall.

The funerary cult of the wife was provided for, not within the mastaba, but in the northern end of the accessory brick structure in front of it. The upper part of this brick building was destroyed, but there is evidence in similar buildings which are better preserved to make it practically certain that it was roofed with a barrel vault as indicated in the model. Brick vaults as they were constructed in ancient Egypt and as they are still built to-day in Nubia have very little thrust and the north-south interior wall at the northern end of the brick building (visible in the left-hand section, Fig. 2) was a mere partition wall. It had no constructive value with reference to the vaulting. In the inner of the two chambers thus formed, and carved in the stone masonry of the exterior wall of the mastaba is the wife's "false door." The tomb was purposely so planned that the sarcophagus chambers are directly behind their respective "false doors," though at a lower level. This made everything as easy as possible for the deceased to find his way to the offerings.

In this inner room the excavators found a statuette group of granite representing Userkaf-ankh and his wife. Both are standing, and the wife's figure, as it naturally should be, is a little the shorter of the two. She has her right arm about her husband's shoulder—the regulation posture in Egyptian art to express feminine affection for a husband or son. In the outer of the two cult-chambers of the wife, another and, as it proved, more important statue was found. It represents Userkaf-ankh and the inscriptions on it give us his name and help to fix the date of the tomb. His name is compounded with that of Userkaf, first king of the Fifth Dynasty, so he could not have been born earlier than the reign of that monarch, and among the offices held by him was that of a priest in the funerary temple of Sahure.

¹See Steindorff, *Zeitschrift für die ägyptische Sprache* 48 (1910), p. 157.

Furthermore, the situation of the tomb is such that it must antedate the pyramid-temple of the sixth king of the dynasty.

This outer room was reached through a doorway from the court — the one which is furthestmost in Fig. 1. The middle door from the court admitted to a room which served as a vestibule to the cult-room of Userkaf-ankh. There was no connection between this middle room and the cult-rooms of the wife to the north. It was, however, connected by a door with the southernmost room of the mud-brick structure. The use of this last room is not apparent. As the doorway connecting it with the next chamber and also the door on the court show evidence of having once been blocked, Professor Borchartt suggests that after the coffin of Userkaf-ankh had been lowered, the chamber may have been permanently closed, for the further security of the entrance passage. The most clever precautions were taken to make these entrance passages secure. The masonry closing that of Userkaf-ankh differed in no wise in appearance from the rest of the side of the mastaba. That the passage was difficult to find is evidenced by the fact that it was first discovered by the modern excavators working from the sarcophagus chamber. This chamber had been plundered, but the robbers had reached it by tunneling.

In point of development this tomb occupies an intermediate position. It ranks with the older mastabas in the form of its casing-stones, and in the position of the wife's stela, or "false-door" in the exterior wall of the stone structure. But it is connected with the later mastabas by the position of Userkaf-ankh's cult-chamber inside the main building. This interior chapel was without wall decorations. In the Second and Third Egyptian Rooms of this Museum may be seen the actual walls of two such cult-chambers decorated in relief. These are also of the Fifth Dynasty. The transparencies at the windows of the Second Room and a case of models within the room further illustrate the various stages in mastaba development which have been so briefly alluded to in this article.

C. L. R.

A PICTURE BY HIERONYMUS BOSCH

THE Adoration of the Kings by Hieronymus Bosch was bought at the auction of the Lippmann Collection in Berlin last November.¹ The picture is not named in the catalogues of the artist's works compiled by his historians, but is accepted by Friedländer and other German critics who have long been familiar with it. The condition of the panel is not all that could be desired. It has been cleaned since its purchase, however, and the preservation proves to be better than promised by its appearance beforehand. Besides the crack in the center, the damage of which is confined to a narrow space (about one sixteenth of an inch wide), the serious blemishes occur in the lower left-hand part of the composition, in Saint Joseph's robe and in the wall and ground back of him. Some of these were repainted in a more or less satisfactory manner many years ago and have been retained. The restorations of a recent date, however, on account of their unnecessary abundance have been eliminated, and the damages which they covered retouched with the result which now shows. The beauty of the workmanship and the artist's method are discernible. One can see that the panel was prepared with white, as was the custom, and that over a careful drawing the color was applied directly and very thinly, in places merely a scumble of paint. The thin pigment vitrified in the course of years allows the white ground to show through, so the effect is blond and translucent. There seems to have been but little retouching afterward or glazing. Its lightness of handling is a departure from the heavier methods of Bosch's contemporaries.

The expression of our picture is unusually gracious, more lyrical than that of the universally recognized works. The drawing, though extremely sensitive, is not so vigorous as in the well-known examples. Also it has none of the satire or the wild imaginings and but little of the

¹The little triptych by Isenbrant shown since April in Gallery 34 comes also from this source.